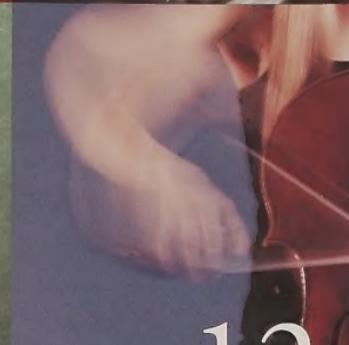
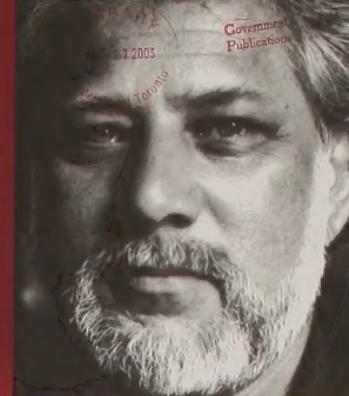
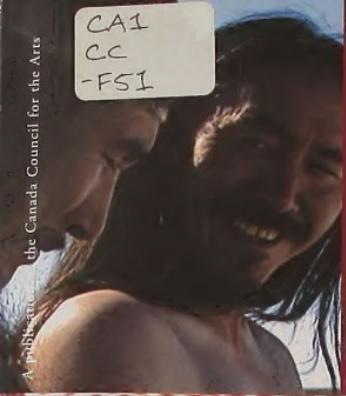


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Canada Council
for the Arts

Conseil des Arts
du Canada

Canada

45

The Canada Council celebrates 45 years of support for the arts

"Even in this prosperous country, there are many [artists] full of talent who live in insecurity, sometimes in poverty.... Too often we forget that artists and writers are also creators of wealth, but a wealth whose value is often not recognized."

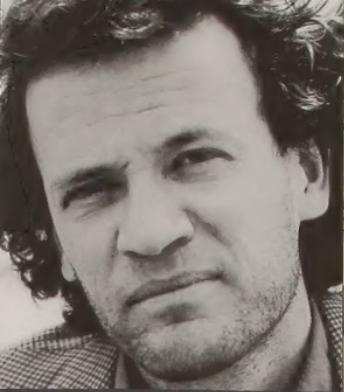
Père Georges-Henri Lévesque, Vice-Chair of the Canada Council, at the first meeting of the Council, 1957

The Canada Council was created in 1957 because of a combination of felt need, a willingness to act and a spirit of adventure. Since that time, the Council has been both a partner and a witness to a phenomenal cultural growth across the country. In growing numbers, artists and arts organizations have enriched our cultural heritage. Inspired by a dream of a visionary society, the Council this year celebrates 45 years of support for the arts. And so it salutes the artists – the creators – its partners, its funders and donors, and the population of Canada, which has shown a remarkable commitment to the preservation and renewal of cultural resources. Thanks to this unwavering support, artistic excellence is expressed today in diverse forms in all parts of Canada, and it has burst onto the stages, screens and bookshelves of the entire world.

For the past 45 years, with the Council's assistance, Canadian culture has projected the widely diverse faces of talented artists like Margaret Atwood, Marie Chouinard, George Elliott Clarke, Leonard Cohen, Denise Djokic, Atom Egoyan, Maureen Forrester, François Girard, Betty Goodwin, Anne Hébert, Ben Heppner, Nancy Huston, Diana Krall, Zacharias Kunuk, Robert Lepage, Antonine Maillet, Denis Marleau, Rohinton Mistry, Wajdi Mouawad, Alanis Obomsawin, Michael Ondaatje, Edward Poitras, Carol Shields, Michel Tremblay and many others.

COVER (left to right, top to bottom): Nataša Ungalaq and Pakik Inukshuk, in *Atanarjuut*, by Zacharias Kunuk (photo: Norman Cohn "Igloolik Isuma"); Sonia Rodriguez, in *Don Quixote*, National Ballet of Canada (photo: Cylla von Tiedemann); Governor General's Literary Award winner Michael Ondaatje (photo: Adam Elder); *Sachetan Pie, or Edward Poitras, dinner of the other, rêve de l'auteure*, Lani Maestro; Cellist Denise Djokic (photo: Lori Newick, courtesy Jane Corkin Gallery); Governor General's Literary Award Realist Monique Poulin (photo: Raymond Bergeron/RIBO); Alison Sealy-Smith, *Adventures of a Black Girl in Search of God*, by Janet Sears, Highwood and Oldman Theatre (photo: Cylla von Tiedemann); 2002 Governor General's Literary Award poster; Vincent Mansisse, *Moving into Dance/Mophatang* (courtesy Art in Dance Co. Limited, performance by Rachel Schenck); 1999 Baile Young Arts Fair (photo: Ralph Stein); Zheng Zou and Zhu Ge Zeing in *Iron Road*; Tapestry New Opera Works (photo: Deborah Balz).

THIS PAGE: Denise Djokic, with Banjour Stradivari cello, Musical Instrument Bank (photo: Lori Newick, courtesy Jane Corkin Gallery). **OPPOSITE PAGE (from top left):** Governor General's Literary Award finalist and Booker Prize winner Yann Martel, author of *Life of Pi* (photo: Danièle Schub); Nataša Ungalaq, in *Atanarjuut* (photo: Norman Cohn "Igloolik Isuma"); actor/playwright Robert Lepage, *The Far Side of the Moon* (photo: Ex Machina); Bernard D'Amant Prize winner / soprano Measha Brueggergosman (photo: Steve Payne); tenor Ben Heppner (photo: Henry Grossman); writer Anne Hébert; writer Carol Shields; poet George Elliott Clarke; Paradise Institute; Janet Cardiff and George Bures Miller.



PARTNERS – THE COUNCIL AND CANADA'S ARTISTS

The first annual report of the Canada Council emphasized that one of the Council's major tasks would be to overcome the difficulties caused by the size of the country. Today, in a country that stretches over 7,000 kilometres, Canada's 120,000 artists are using the power of their imaginations to reinvent our imaginary spaces. Their works often challenge restricted and narrow perspectives. Their practices reflect many evolutionary, sometimes revolutionary, artistic movements. Our cultural heritage is imbued with this artistic vitality, and transmits it in a multitude of directions. This cultural dynamic though does not happen in isolation – it needs to be nurtured by effective support for the artists and arts organizations that are its linchpins.

Artists have always been at the nerve-centre of the Canada Council. Every grant, award or prize is based on recommendations made by committees of artists. Artists also serve on the advisory groups that examine cultural trends and practices. In 2001-02, a total of 641 artists and arts specialists from every province and territory sat on no fewer than 120 peer assessment committees, or juries. From the Council's beginnings, artists – like Roch Carrier, Herménégilde Chiasson, Alex Colville, Celia Franca, Naim Kattan, Mavor Moore, Christopher Pratt, Jean-Louis Roux and Carol Shields – have had major decision-making roles.

The Council and the various arts communities that it serves have tightly interwoven ties. This results both from the presence of artists at the Council and the presence of the Council in the cultural milieu. In order to cover the

cultural landscape in its many aspects and myriad regions, the Council conducts information sessions throughout Canada: recent stops have included Corner Brook, Trois-Rivières, Whitehorse, Kapuskasing and Haida Gwaii (Queen Charlotte Islands). Once a year, the board meets outside Ottawa to take the pulse of the artistic community: the Yukon this year, Saskatchewan last. In artistic cyberspace, the Council receives some 22,000 virtual visitors each month. (Its latest innovation, GO! Grants Online (www.go.canadacouncil.ca/), is a pilot project that allows certain grant applications to be submitted electronically.) The Council's varied programs get translated into such things as on-line menus, tours, literary readings, bus poetry, etc. The Council, in short, has a widespread presence.

Besides being connected, it is also very hands-on. In 1998, the Council organized concerts in Montreal, Toronto and Vancouver to showcases artists from diverse cultures and Aboriginal communities. In 2001, its jazz id competition gave talented young musicians the chance to strut their stuff before presenters at the Canadian International Jazz Convention in Toronto, and thereby reach new markets. For 16 years, the Public Lending Right Commission has been sliding cheques into the mailboxes of thousands of authors whose books are held in public libraries (this year, 13,269 authors shared in \$9,653,043). And the Canada Council Art Bank supports the work of hundreds of visual artists by acquiring their works (134 in the last two years) and renting them for display in public and private institutions.

For 45 years, from concert halls to neighbourhood festivals, an active and growing partnership with artists.



THIS PAGE: *Amelia* (2002), by *La La La Human Steps* (photo and choreography: Édouard Lock). OPPOSITE PAGE: philanthropist Walter Carson (photo: David Cooper); *Tweeling* (detail), by Janice Eyre (Canada Council Art Bank / Christopher Cutts Gallery); philanthropist Joan Chalmers (photo: John Rocco); Alain Martin in *L'Hiver de force*, by Réjean Ducharme, Théâtre du Nouveau Monde (photo: Yves Renaud); *In the Secret Garden*, by Elsa Griffiths (Canada Council Art Banks); singer Leslie Uggams; writer Antonine Maillet; playwright Wajdi Mouawad; artists Janet Cardiff and George Bures Miller (AP Photo/F. Pmittelli); Fabrizio Frizzi, in *wayolandtown*, by filmmaker Gary Burns (photo: Darren Leconi).

45

Canadian artists – citizens of the world

In New York, Tokyo, Venice, Barcelona, Berlin, Edinburgh, Avignon, Rome, Trinidad, London, Budapest or Delhi, people admire their work, leaf through their books, or applaud their talents. All over the planet, Canadian artists are enjoying phenomenal success.

In 1979, Antonine Maillet received the Prix Goncourt for *Pelagie-la-Charrette*. In 1992, Michael Ondatje won Great Britain's Booker Prize for *The English Patient*; in 2000, Margaret Atwood was awarded the Booker for *The Blind Assassin*; and this year, no fewer than three Canadian authors were among the six finalists for the prize, with Yann Martel winning for *Life of Pi*. In 2000, Marie Chouinard won a Bessie Award in New York for her body of work. In 2001, Zacharias Kunuk received the Caméra d'or in Cannes for his film *Atanarjuat*; Janet Cardiff and George Bures Miller won the special jury prize and the Japanese Benesse Award for *The Paradise Institute* at the Venice Biennale for the Visual Arts. In 2002, Robert Lepage was named best director of the year by the London's Critics Circle for his play *The Far Side of the Moon*; and violinist James Ehnes was named young artist of the year at the MIDEM in Cannes for his CD, *Six Sonatas and Partitas for Solo Violin*, by Bach.

The world reflects back to us a fascinating image of our culture. The expression of a rich and diversified creativity, the achievements of our artists confirm the wisdom and necessity of constant and committed support for the arts. From its creation, the Canada Council has recognized the importance of cultural outreach on an international scale. Indeed, in its first year of operation, 1957, it awarded a grant to the Théâtre du Nouveau Monde for a European tour. This year, the TNM celebrated its 50th anniversary by presenting, again with assistance from the Council (International Theatre Program), Réjean Ducharme's play *L'Hiver de force* at the Odéon-Théâtre de l'Europe in Paris.

The Council's international assistance, representing 6.7% of its budget, takes different forms. It includes travel grants; international residency programs in visual arts in Paris, Trinidad and New York; international co-productions

in dance; a residency exchange program for European media artists; assistance for international performance in music; an international pilot program in music; the Prix de Rome studio; and the international translation program. The Council has also held competitions to promote artists internationally. In 2000, the *Native to Canada* showcases by Aboriginal musicians were a hit in Berlin at the world's most important music fair, WOMEX (and led to many subsequent international engagements). In 2002, the pilot program of assistance to professional Canadian contemporary art galleries enabled the Susan Hobbs Gallery in Toronto to present 15 Canadian artists at the famous New York art salon, the Armory Show. In October, the Council announced the winners of the Eurotour.03 competition to tour major European world music festivals in 2003.

The best of Canada, on display for the rapt attention of the world.



SHARING THE WEALTH, CULTURALLY SPEAKING

The generosity of Toronto businessman Walter Carsen is a textbook example of the passion that can be stirred by the arts. A well-known and respected philanthropist, Walter Carsen has funded four productions by the National Ballet of Canada. He supports several arts organizations, including the Art Gallery of Ontario. Last year, thanks to a very generous donation, the Walter Carsen Prize for Excellence in the Performing Arts was added to the Canada Council's repertoire of prestigious awards. At the time, Walter Carsen said: "I see [this] Prize as my final, and perhaps most significant, gesture of commitment to the Canadian arts community."

The name Walter Carsen numbers among many individuals and companies that play a prominent role in ensuring that Canadian culture will thrive. Naturally, some major philanthropists' names are more familiar than others: Kilam and Molson, for example. The achievements of their eponymous prize-winners contribute significantly to their recognition. The funds also represent major investments in the fields of research and culture. The Molson Prizes, established in 1964, were the first prizes created at the Council.

The size of philanthropic donations may vary, but their impact is invariably enormous. The generosity of Kathleen Coburn, Bernard Diamant, Virginia Parker, Jean A. Chalmers, Victor Martyn Lynch-Staunton, Sylvia Gelber, Lela Wilson, Maxwell Henderson and the Foundation of the Samuel and Saidye Bronfman family, to name but a few, have made the words development, research and culture inseparable. Donations from William Turner, Leon Weinstein, J.W. McConnell and an anonymous American donor made possible the creation of the Canada Council's Musical Instrument Bank, which loans 10 instruments,

valued at US \$13 million, to talented musicians. Legacies and donations help promote the works of researchers, young artists as well as renowned artists. They also play a part in the transmission of excellence.

Inspired by this same spirit of sharing and dissemination of knowledge, companies often ally their names with the arts and culture. For some, it is a chance to participate in a more global economy by becoming associated with different spheres of activity, while for others, it is a chance to invest in practices that complement their own activities. The Canada Council has numerous private sector partners. The Financial Group of the Bank of Montreal, which supports the jubilee-celebrating Stratford Festival and National Ballet, has sponsored the promotional component of the Governor General's Literary Awards for the past 16 years. In a similar vein, Scotiabank has covered publicity costs for the Kilam Prizes since 1997. Bell Canada has funded the Bell Canada Award in Video Art since 1991. A leader in communications and high technology, Bell sees an appropriate fit in its support for an artistic practice closely linked to these areas.

The Canada Council cannot overstress how precious the assistance of philanthropists is for the artistic community. In founding the Governor General's Awards in the Visual and Media Arts, it dedicated a distinct prize to the exceptional work of philanthropists. (The recipients have been Doris Shadbolt, Joan Chalmers and Ydessa Hendeles.) The Council recognizes that philanthropy is essential to sustain the arts.

When the performing arts award was created, Walter Carsen eloquently summed up the hope of the Council. He said: "It would be nice to hear that this award also serves as a catalyst for others to provide similar forms of support."

Prizes in the arts reward achievement and underline the value that art brings to our lives.



Passion for the arts marked Thomson's term



December 31 marks the end of Dr. Shirley L. Thomson's mandate as Director of the Canada Council for the Arts. Appointed in January 1998 after serving as Director of the National Gallery of Canada, Dr. Thomson leaves behind a legacy of growth and achievement, not just for the Council but for Canada's arts community as a whole.

Dr. Thomson arrived at the Council as it was emerging from the severe budget cutbacks of the mid-90s. During her tenure, the annual parliamentary appropriation rose significantly – as has its support to artists and arts organizations. The Council embarked on a variety of new initiatives, including partnerships with the scientific community. The Thomson mandate was also marked by a strong commitment to Aboriginal arts, cultural diversity, arts advocacy, international initiatives, artists-in-the-community collaboration and the introduction of the Governor General's Awards in Visual and Media Arts. An articulate and passionate supporter of the arts, Dr. Thomson pulled no punches when speaking about the importance of arts funding at public events, on university campuses, in the media, and to politicians and bureaucrats at all levels of government.

"My time at the Canada Council has been an exhilarating experience," she said. "On a personal level, it has given me the opportunity to indulge my greatest passion – the arts. And on a professional level, it has allowed me to make a tangible contribution to supporting, promoting and celebrating this country's outstanding artists, while at the same time showing that the Council can be a model of administrative excellence and fiscal responsibility." On the administrative front, Dr. Thomson and her fellow board members adopted two corporate plans as well as policy statements on peer assessment and governance.

Asked what advice she would give to artists as she leaves her position, she said, "Continue to be questioning, questing and demanding. Rattle the cages of convention. That's what excites me; when I see something that has been in front of my eyes all the time and suddenly, magic! Another layer is revealed... wow!"

The arts community's greatest challenge, she said, is to "convince the public that the best of contemporary artists are as perceptive as the great artists of the past – people like William Blake or Poussin or Stravinsky. We want people to look at contemporary art through 21st century eyes so that they can enjoy and understand the artist's vision."

Educating Art

Chances are if you were on Vancouver streets or subways in September, you saw some arresting, albeit distinctly non-commercial, images. It was part of a street art project called *Big Picture, Media Interventions*, a series of public art works involving Vancouver youth. The art, displayed on billboards, in bus shelters and on street posters, asked questions about, and offered alternatives to, the conventional and often stereotypical consumer images found in public advertising. *Big Picture* is a literacy project organized by collective echoes, a group of emerging and mentoring artists who work with youth, artists and the marginalized. Through this community-based public art collective, echoes offers young people the opportunity to enhance their art production, community development and entrepreneurial skills.

The Vancouver project is part of a nation-wide trend in art education that has been happening in recent years in museums, artists collectives, book and film festivals, as well as in the performing arts. Since it has often been difficult to get art into education, many are now getting education into art.

Museum school programs have long been at the forefront of this alternative educational movement. Museums were among the first to recognize the crucial need for nurturing young audiences. All 84 of the

Canadian museums that receive Canada Council support offer a range of educational programs, including the traditional school tours (50 visits a year to a major museum is not unusual), conferences and round tables, presentations by artists, residences, etc. The Musée du Québec, for example, has invited 12 senior artists to invade their main foyer and fashion a work of art on Sunday afternoons. The artists also hold workshops for young and old alike. It is anticipated that some 5,000 visitors will be exposed to a variety of art in progress through this program.

The Toronto Symphony will reach over 110,000 students during its current season with programs such as Kids' Klassics Saturdays, Mornings with the Symphony and Adopt-a-Player. The Council also supports more than 1,000 literary readings for young people each year. The Saskatchewan International Children's Film Festival in Saskatoon offers workshops in scriptwriting for elementary, secondary and university students.

The Council fosters art education through its regular programming as well as through innovative programs such as the Artists and Community Collaboration Fund. It reflects the ongoing priority of youth, as well as the Council's long-held belief that art is a vital part of human development and lifelong learning.



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Editors: Lorraine Boudreault, Terry O'Grady
Contributor: Donna Balian
Translation: Suzanne Lacerte, Susan Redocanah
Design: Version 2 (Info@Version2.ca)
Subscription: For a free printed copy, contact suzanne.rouxignol@canadacouncil.ca at the address below.

Please let us know your views:
Lorraine Boudreault or Terry O'Grady

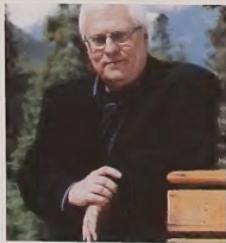
For the Arts

The Canada Council for the Arts
P.O. Box 1047, Ottawa, Ontario K1P 5V8
Tel.: 1-800-263-5588, ext. 4127;
or (613) 566-4014, ext. 4127
Fax: (613) 566-4407
E-mail: terry.o.grady@canadacouncil.ca
lorraine.boudreault@canadacouncil.ca

For information on Council programs,
contact the Arts Services Unit,
e-mail: info@canadacouncil.ca
or fax (613) 566-4190

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News and Updates



Alberta playwright John Murrell is the 2002 winner of the \$50,000 Walter Car森 Prize for Excellence in the Performing Arts. Murrell's plays, which include *Waiting for the Parade* (1977) and *New World* (1984), have been translated into 15 languages and performed in more than 35 countries. He is currently the Artistic Director and Executive Producer of Theatre Arts at the Banff Centre. For other prize news, see: www.canadacouncil.ca/prizes (Photo: Donald Lee / Banff Centre)

Canada Council board members assisted in the launch of Moving Words in Whitehorse in September. The poetry-on-the-bus project is a joint undertaking of Whitehorse, the Yukon Government and the Council. The board also made stops at the Klondike Institute for Arts and Culture (in Dawson), the Beringia Centre and the Yukon Arts Centre (in Whitehorse) and the Ted Harrison Artists' Retreat.

The Canada Council awarded more than \$137 million to Canadian artists and arts organizations in 2001-02, according to its recently-released annual report. It awarded \$123.7 million in grants, \$9.7 million in Public Lending Right payments and \$3.8 million in endowed prizes and fellowships. Total support to artists increased by nearly 17 per cent. In the past three years, the Council has supported artists and arts organizations in 825 Canadian communities in every province and territory. See: www.canadacouncil.ca/council/annualreports

Governor General's Literary Award juror and Montreal writer-academic Régine Robin, with the 77 entries in the French non-fiction category. A total of 1,439 books were submitted in English and French in the categories of fiction, non-fiction, drama, poetry, translation and children's literature (text and illustration). The total value of this year's awards is over \$300,000. For the list of finalists, see: www.canadacouncil.ca/prizes/ggla (Photo: Alex Contreras)



Artistes canadiens : citoyens du monde

De New York à Tokyo en passant par Venise, Barcelone, Berlin, Édimbourg, Athènes, Londres, Budapest ou encore Déhi, on peut admirer leurs œuvres, rediffuser leurs livres ou applaudir leurs talents. À l'échelle planétaire, les artistes canadiens sont devenus des références internationales.

programme pour les enseignants en musique, ainsi que des formations interdisciplinaires au sein du Centre de recherche et de formation à l'éducation artistique et culturelle (Cefac). Ces formations sont destinées aux enseignants de l'école primaire et secondaire, mais aussi aux enseignants de l'enseignement supérieur et universitaire. Elles visent à développer la compétence musicale et artistique des enseignants et à renforcer leur rôle dans l'éducation artistique et culturelle. Les formations sont organisées par le Cefac et sont financées par le ministère de l'Éducation et de la Culture. Elles sont également soutenues par des partenaires tels que la Fédération belge des enseignants de l'école primaire et secondaire, la Fédération belge des enseignants de l'université et la Fédération belge des enseignants de l'enseignement supérieur.

Durant la même période, l'effacement de l'écriture est plus précoce et plus rapide pour les enfants des familles de quartiers populaires que pour ceux des familles aisées. Les enfants de familles aisées connaissent un déclin progressif de leur écriture à l'âge de 5 ans, mais ce déclin est moins marqué que pour les enfants de familles modestes. Les enfants de familles modestes connaissent une baisse importante de leur écriture à l'âge de 5 ans, mais cette baisse est moins importante que celle observée chez les enfants de familles aisées. Les enfants de familles aisées connaissent une baisse importante de leur écriture à l'âge de 5 ans, mais cette baisse est moins importante que celle observée chez les enfants de familles modestes.

PARTENAIRES D'EXCELLENCE ARTISTIQUE

A black and white photograph of a man with glasses and a mustache, wearing a white lab coat over a dark shirt. He is looking down at a microscope stage, which is partially visible in the foreground. The background is dark.

Because of Broo's, on-the-job training, he can quickly learn new skills. He has been promoted to supervisor of the maintenance department. In his new job, he supervises a team of maintenance workers who keep the building clean and in good repair.

Souligne qu'une des principales importances du Conseil est de permettre l'apport unique au Conseil des représentants unifié et de faciliter la mise en œuvre de la législation. Le Conseil des représentants unifiés et le Conseil des ministres sont deux institutions qui ont été créées pour assurer la cohérence entre les deux types de législation. Le Conseil des ministres est chargé de l'application de la loi et de l'administration de l'État, tandis que le Conseil des représentants unifiés est chargé de l'élaboration de la législation. Le Conseil des ministres est également chargé de l'application de la loi et de l'administration de l'État, mais il a également une fonction réglementaire. Le Conseil des représentants unifiés est chargé de l'élaboration de la législation et de l'application de la loi, mais il n'a pas de fonction réglementaire.

A man in a blue suit and red tie is looking down at a woman in a blue dress who is lying on the floor.

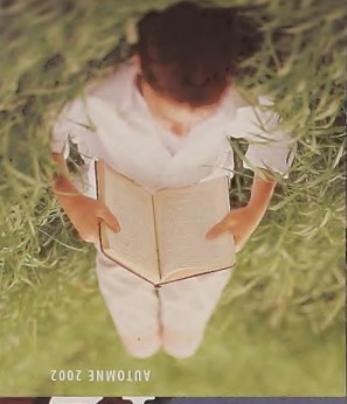


Depuis 45 ans, sur toutes les scènes et sur tous les tables, le Conseil des Arts établit de nombreux partenariats avec les artistes.

Un seminariu de la Cetatea Ungheni în 1957, Cusimani desăvârșea o creație și o cunoaștere deosebită. Într-o atmosferă de confidențialitate și secrete, el prezentase un plan de construcție a unei noi fortificații, care să fie în același timp și o rezervație de apă potabilă pentru orașul său natal. Planul era destul de complex și implicava realizarea de tuneluri și rezervoruri mari sub sol. Cusimani a prezentat planul lui Gheorghe Gheorghiu-Dej, căruia îl iuda să fie înțeleasă importanța proiectului. În urma acestui seminariu, Cusimani a fost numit în funcția de ministru al apărării naționale și a devenit unul dintre cei mai puternici politicieni ai regimului comunist român.

Extrait de l'allocution du Père Georges-Henri Lévesque, ancien vice-président du Comité des Arts du Canada, prononcée lors de l'inauguration du Centre des Arts du Canada en 1957.

Le Conseil des Arts célèbre aujourd’hui 45 années de soutien aux arts.



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